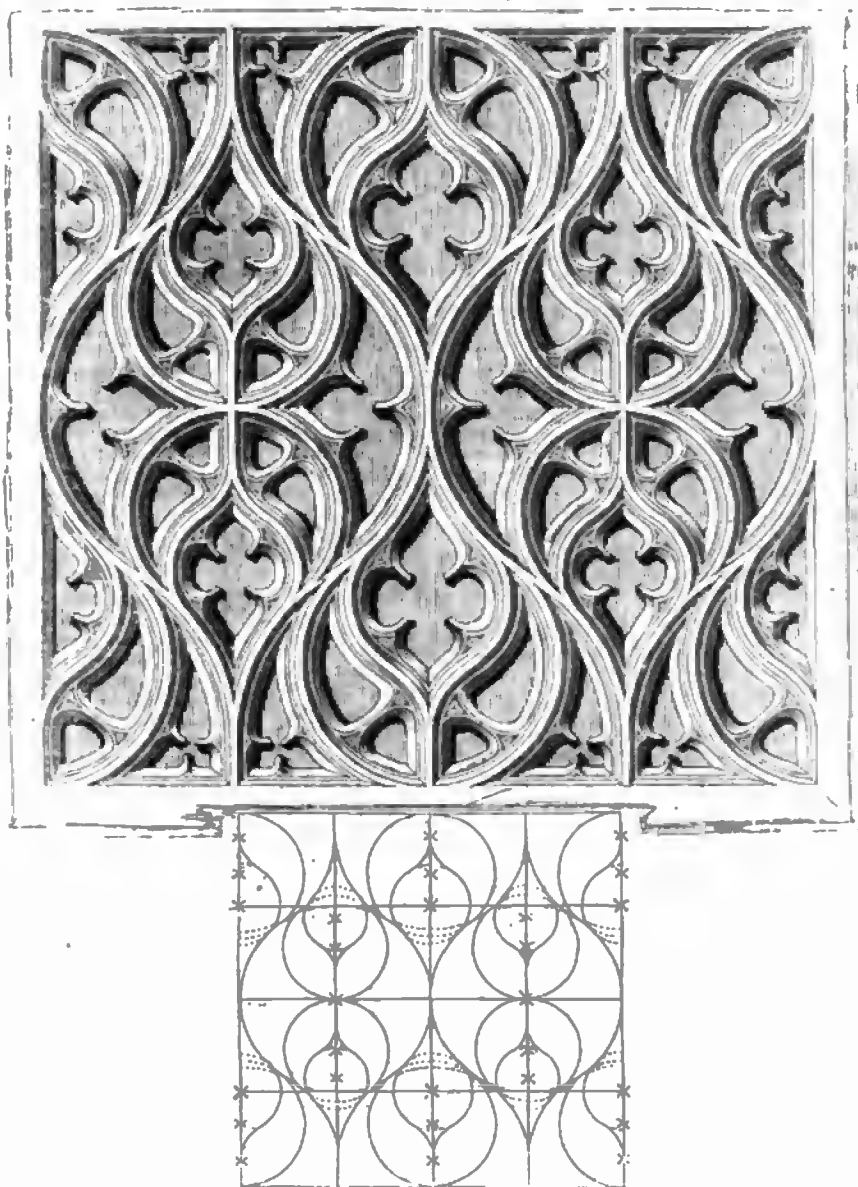


GEOMETRIC TRACERY FROM CARLISLE CATHEDRAL.



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The accompanying engraving, from a drawing by Mr. R. W. Billings, represents one of a series of panels from the wooden screens in Carlisle Cathedral. This particular example forms part of St. Catherine's Chapel, in the south transept, and still remains in the cathedral; but many similar specimens have been removed by barbarous churchwardens, and are to be found scattered about the country. Mr. Billings published a small volume some time ago illustrative of this paneling, to which we allude in our notice of the author's work on the tracery of Brancepeth Church, Durham, p. 104, *ante*. Some of the panels which he gave are enshrined at Carlton Hall, near Penrith, and at Featherstone Castle, Northumberland. Apart from their elegance, they are valuable as proving that the Gothic architects designed on system. Although the result is very different, it is found that the majority of these panels were formed on the same ground-work, namely, on the division of a square into four parts each way, or sixteen squares. Upon the lines of these squares, as shown by the diagram below the example we have given, the centres of all the curves are worked, and upon such a simple calculation of parts as to render their construction perfectly easy. It is singular to observe how great an alteration in the general features is effected by a very slight deviation in the curves.

In the leading curves of these examples, Mr. Billings remarks, nothing can exceed their accuracy of projection; but all the foils contained within are worked by hand. They are ascribed to the time of Prior Thomas Goudibor, who presided over the cathedral from 1484 to 1507. His initials were cut in the tracery of a panel in the door to the chapel, but this was unfortunately broken out and carried away a few years ago.

The engraving is one-third the real size of the panel represented.

THE HISTORY OF A COMPETITION.

"If the history of competitions were written, its details would show an extent of rivalry astounding to architects themselves."—*THE BUILDER*, p. 55, *ante*.

Sir,—In the *Manchester Guardian and Courier* newspapers of the 28th of September last, there appeared the following advertisement:—"To architects.—St. Simon's Church, Salford. —Persons desirous of sending in plans and specifications for building the above church are requested to forward the same as soon as possible to Huitson Dearman, Esq., treasurer to the committee, Springfield-lane, Salford. All plans to be in not later than the 1st of October." In answer to this, some twenty or thirty architects wrote for particulars, and amongst them was one, who from the answer received, inserted in *THE BUILDER* of the 5th of October, a paragraph headed "Increase of

honour and profit to Architects;" now, although it is evident from future proceedings, and even from the general tenor of the particulars, that your correspondent had misunderstood the intent of the committee, yet I can assure him, it is much better for him that he did do so, than if he had entered into competition with others for the building of the church at the rate of 5 per cent. on the whole amount; however, to return. The 11th of October at length arrived, and with it some fifty or sixty plans from architects in the towns of Manchester, Sheffield, Liverpool, and London. Now, in the conditions as framed by the committee (who doubtless were all honourable men), was a stipulation to the effect, that the cost was not to exceed the sum of 3,000*l.*, and further, that if any design which might be chosen, should exceed that sum, the committee should be at liberty to reject it altogether; this in itself, was perfectly right, but let us see how far this committee acted up to their conditions.

Some of the designs bore names, and some mottoes, about which there was no express stipulation, and amongst the latter was one bearing the signature of "Ignatius." A few days passed on, and it began to be talked of that "Ignatius" would be the successful candidate, but who "Ignatius" was, at present seemed a mystery; however, time, as it mostly does all things, unravelled this, and the design was said to be that of two young architects